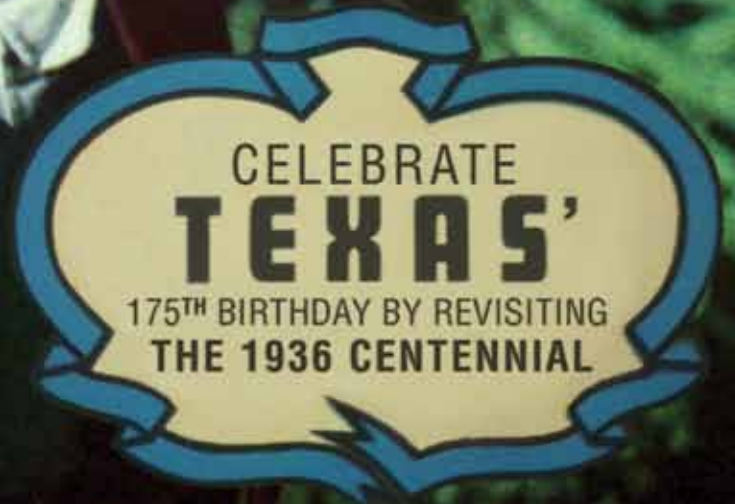
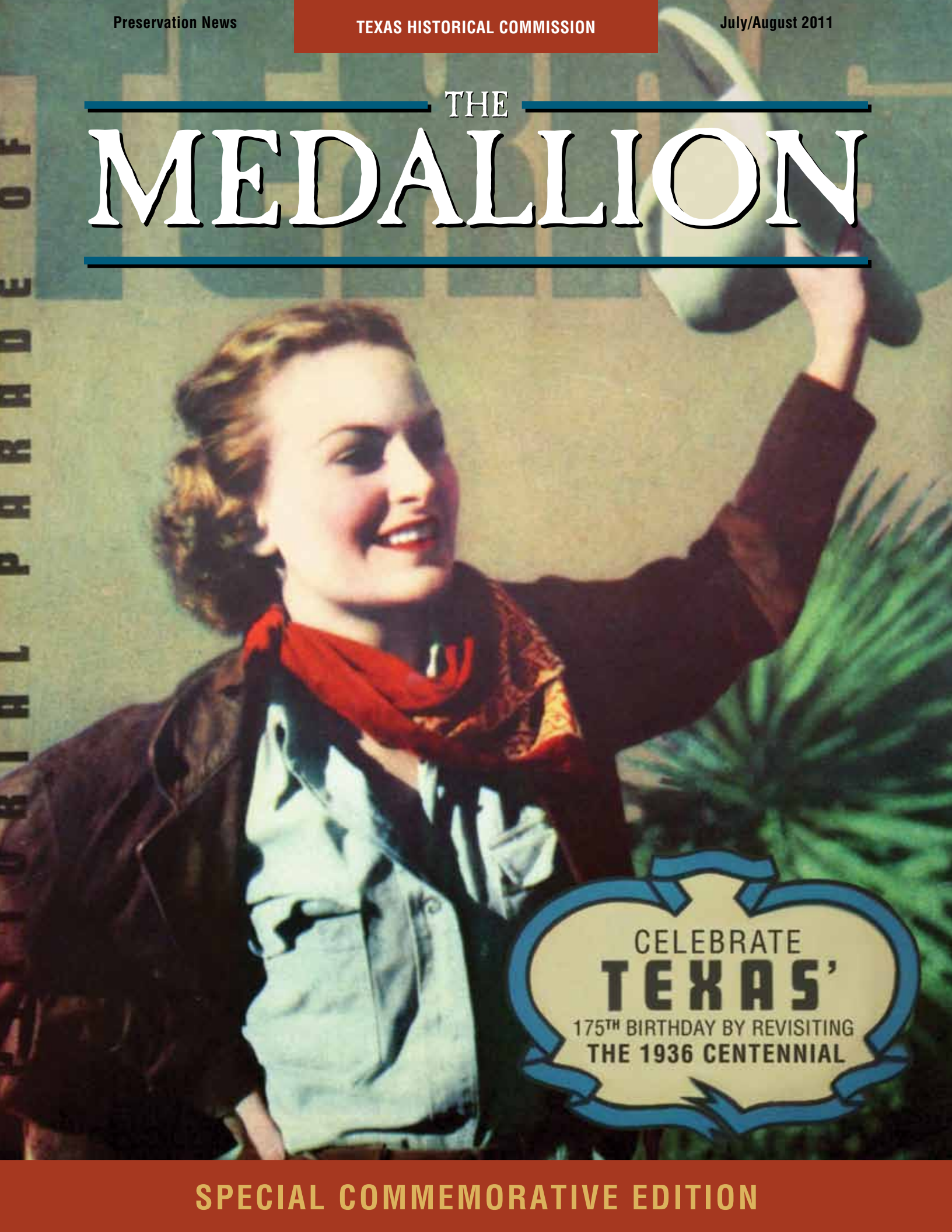


THE MEDALLION



SPECIAL COMMEMORATIVE EDITION



FDR Salutes the Empire of Texas

The following excerpts are from President Franklin D. Roosevelt's June 12, 1936 Centennial Exposition speech in Dallas:

I have come here to bear the tribute of the Nation to you on your 100th birthday. You are 100 years young. I am here also because I conceive it to be one of the duties and the privileges of the presidency to visit, from time to time, every part of the United States.

The great Centennial Exposition is not for Texans alone—it is for the people of all the other forty-seven states as well. I hope that they will take full advantage of it. It is not mere acres that count in this world—it is, rather, the character of the people who dwell upon them.

You, the people of Texas, have been tried by fire in these hundred years. You have commenced a war for independence. You have been

apparently defeated, and then you have won out. You have gone through the difficult days of the War Between the States and the trials of Reconstruction. You have had to fight against oppression from within and without. Your farmers were among the first to rebel against exploitation by the railroads.

Later, when industrial development came to Texas, you were confronted by corporations that got out of hand. Here again you called into play the old Texas spirit of freedom for the individual, and out of it came your antitrust laws, preceded by only one other State in the Union.

Why did the people of Texas do this more than a generation ago? They believed in democracy in Government. But they discovered that

democracy in Government could not exist unless at the same time, there was democracy in opportunity.

I have spoken of the interest which all the country should take in this great exposition—I mean this as a symbol for the concern which every locality should have in every other locality in every other State. The prosperity which has come to Texas through the products of the farms and ranches, the products of its factories, has been made possible chiefly because other parts of the Nation were in possession of the buying power, the consuming power, to use what you have produced. On the other side of the picture, thousands of factories and thousands of farms in the North and in the East have been enabled more greatly to sell their wares, because of the prosperity of you, the people of Texas.

And so, my friends, I wish you once more all the good luck in the world. I salute the Empire of Texas. ★



The Tigua Indians of Ysleta named President Franklin Roosevelt an honorary chief and presented him with a headdress and moccasins at Dallas' 1936 Centennial Exposition. Photo: Texas State Library and Archives.



Roosevelt spent three days in Texas in 1936, his first visit to the Lone Star State while in office. A week after the Centennial Exposition opened in Dallas, Roosevelt spoke to an overflow crowd of 52,000 at the Cotton Bowl, where he was made an honorary chief by a delegation of Tigua Indians from Ysleta del Sur near El Paso. During his time in Texas, the president also visited the San Jacinto Battleground near Houston and the Alamo in San Antonio, as well as stopping long enough in Austin to break ground for the Texas Memorial Museum with a push-button dynamite blast. Roosevelt made speeches at all his Centennial-related stops and also spoke at brief railroad and car appearances. The president and first lady spent the night at their son Elliott's house in Benbrook before leaving the state.



Take a Trip to 1936

Centennial Vestiges Spur Modern-Day Texans to Celebrate Heritage

In 1936, the Lone Star State threw itself a Texas-sized party and invited the world to attend.

Planning for the 100th birthday of the Texas Revolution began years before, and the 44th Texas Legislature officially launched the effort in May 1935 with the creation of the Commission of Control for Texas Centennial Celebrations. The activities of the commission were broad, including restoration of historic buildings, coordination of statewide historical pageants and ceremonies, and development of a central exposition at Fair Park in Dallas modeled after the World's Fairs.

The state also designed buildings and museums in towns large and small, stretching from Lubbock to Corpus Christi, and Alpine to Tyler. The Centennial's tourism activities were designed to bring visitors to the state, and to educate and inspire Texans about their own rich history.

Today, one of the most enduring aspects of this effort is the wide variety of more than 1,100 granite and bronze monuments, markers, statues, and plaques the state placed throughout Texas' 254 counties to commemorate Texas history for posterity. Because the effort coincided with the depths of the Great Depression, the project combined nostalgia for the state's romantic past with a desire to address a hopeful future. Noted architects such as Wyatt Hedrick, Donald Nelson, and Elmer Withers along with renowned sculptors such as Enrico Cerracchio, Pompeo Coppini, and Raoul Josset created timeless tableaux of Texas history.

Carved from gray or pink granite, these stately stones adorned with bronze stars, wreaths, and descriptive plaques marked important historic sites and have become significant works of public art spread all around Texas. Nearly every county in the state received a marker with the date of its establishment and the source of its name. The Texas Centennial marker program was so big, one even landed in Pendleton, South Carolina (at the graves of the parents of Thomas Jefferson Rusk).

Granite historical markers from 1936 identified significant sites and topics statewide, ranging from ancient Native American villages and Spanish missions to battlefields and oilfields. Some were erected in public places



A Centennial monument honoring Davy Crockett stands in the town square of Ozona, Crockett County. Carved from a block of Texas granite, the statue was reportedly the last memorial to be erected (1939) from state funds appropriated for the Centennial celebration.

with inscriptions that begin "In this vicinity" when the actual site could not be accessed, allowing visitors and residents to learn about local history. Other times, particularly with gravesites, the marker was placed at the exact site on private land; many times, the Centennial grave marker is all that remains above ground in a historic cemetery.

When the Texas Legislature created the Texas State Historical Survey Committee (now the Texas Historical Commission) in 1953, the new agency was given responsibility for the state's 1936 markers, some of which had been damaged or lost after only 17 years. The THC has coordinated repair, restoration, and promotion of Centennial markers, all of which are included on the THC's online Atlas, and searchable by keyword, county, and location.

The Commission of Control for Texas Centennial Celebrations achieved its goals of documenting and preserving Texas history for posterity. Today, the Centennial markers and monuments are admired for their aesthetics as much as for their historical value, and their quality craftsmanship ensures they will be appreciated for many years to come. ★

This article was written by Bob Brinkman of the THC's History Programs Division.



Remember the Centennial!

San Antonio Resident Helped Dedicate
Celebratory Events as a Young Girl in 1936

Most baby books contain locks of hair or height and weight measurements. But San Antonio resident Madge Houston Thornall (now Roberts) has a book filled with photos and newspaper clippings of governors, senators, and other dignitaries posing with her at events that captured the imagination of young Texans.

Roberts had a front-row seat to parades, ribbon-cuttings, and other events associated with the 1936 Texas Centennial, designed in part to educate and inspire Texans about their heritage and identity. Roberts was a 6-year-old Houston resident at the time, and her family connections allowed her to participate in once-in-a-lifetime occasions throughout the state.

Roberts is the great-great-granddaughter of Sam Houston, and her namesake grandmother, Madge Houston Hearne, was president of the San Jacinto chapter of the Daughters of the Republic of Texas (DRT), responsible for many of the dedication ceremonies during the Centennial. As a result, young Madge became a flag-bearer, unveiler, mascot, and guest of honor at historical commemorations during the 1930s.

At age four, Roberts unveiled a bust of Sam Houston at the Virginia

State Capitol, and joined the granddaughter of the Mexican Consul at the 98th anniversary of the Battle of San Jacinto. She also saw miles and miles of Texas when she accompanied her mother and grandmother to numerous planning meetings throughout the state.

Roberts recalls a visit to Mineral Wells “at the Crazy Water Hotel or something—it has some strange name to it,” with a swimming pool on top of the hotel. She had never seen a rooftop pool, and was fascinated by it. She also remembers wandering around at many graveyard ceremonies, where she saw beautiful glass vases and jelly jars that had been colored by the sun and rainwater.

“I can remember how gorgeous the glass was,” she says. “I would pick up the glass very carefully and I’d hold it up to the sun, and look at all the different colors and everything. Then I’d put it back very carefully where it had come from.”

On January 1, 1936, Roberts was named an honorary princess when the Alabama-Coushatta inaugurated their new chief, Bronson Cooper

Sylestine (Tic-Ca-Che), at the first of many statewide events in Texas’ Centennial year. She recalls pondering the type of gift to give an Indian chief. Considering many of the reservation’s homes did not have electricity at the time, Roberts chose a flashlight.

When she returned

50 years later, she brought another flashlight. Although the chief had reached an advanced age by this time,



he recognized Roberts, gesturing her childhood height with his hand, saying, "I remember you!"

Also in 1936, Roberts presented Jesse Jones with the official Texas Centennial pin at the groundbreaking

Roberts speculates that most Americans didn't know much about Texas until the Centennial, noting that at the time, most of the state's residents were native Texans. "I think that's what made a difference with the Centennial—it was big, big, big," she says.

for the San Jacinto Monument ("They were breaking the ground with an ox-drawn plow, and the plow broke. I remember that," Roberts said). That same year, she joined Louis Bryan (descendant of Stephen F. Austin) in cutting the ribbon to open the gates of the Centennial Exposition in Dallas, and she unveiled granite historical markers all across Texas. A movie newsreel program, "The March of Time," covered several of these ceremonies, so Roberts and her friends would repeatedly sit through the Saturday movie to see themselves on the silver screen "over and over and over."

Roberts also recalls the anxious moments before the celebratory parade on Dallas' downtown Main Street preceding the official gate opening for the Centennial Exposition. She particularly remembers being on the steps of a historic hotel, jumping up and down while waiting for a car to pick her up for the parade.

"My mother kept saying, 'You're going to fall and break a leg and you're not going to be able to go cut the ribbon to open the Centennial if you don't stop that.'" She says. "Of course it made no impression on me and I kept right on."

Roberts' love and passion for Texas history continued throughout her life, playing a role in her job as a teacher during the state's sesquicentennial celebration in 1986, and as the president-general of the statewide

DRT (following her grandmother's footsteps). She was on the DRT committee involved with the preservation and stabilization of the Alamo shrine, working with the

Texas Historical Commission (THC) in the early 1990s. She says her most treasured possession is her T. R. Fehrenbach Book Award, presented by the THC in 1996 for her book *The Personal Correspondence of Sam Houston, Vol. I: 1839–1845*.

Roberts speculates that most Americans didn't know much about Texas until the Centennial, noting that at the time, most of the state's residents were native Texans. "I think that's what made a difference with the Centennial—it was big, big, big," she says.

One of Roberts' fondest recollections of the Centennial was a specially designed fragrance called Bluebonnet Perfume. Though she suspects it was "the cheapest-costing perfume that you could create, because they gave it away everywhere," she still recalls the

charming little bottles and even the fragrance. "If I were to smell it today I could identify it," she says. "It really didn't smell all that bad."

Finally, Roberts remembers family visits to the San Jacinto Battlefield site, particularly the oak tree where her ancestor Sam Houston lay when he was wounded. She says the tree was eventually killed by water pollution associated with shoreline erosion.

"Even the encroachment of the oil field refineries was not there when I was a child. It was a place where people picnicked with their families. Lots of things have changed through the years," she says. "It just broke my heart to see that happen, because we used to picnic under the tree. It just doesn't seem the same to me." ★

This article was written by Bob Brinkman of the THC's History Programs Division.

Madge Roberts holds the ceremonial outfit she wore as part of the Centennial celebration held on January 1, 1936 (opposite page, top) honoring the Alabama-Coushatta tribe. Opposite page, below: Roberts at age 6.



STATUES *of the* STATE

The Texas Centennial of 1936 provided sculptors with an opportunity to create enduring works of public art that still remain today. Among its various Centennial projects, the State of Texas sponsored a public statuary program that memorialized 19 historical figures in 20 bronze statues erected across the state.

From left to right: Mirabeau B. Lamar, Ben Milam (in Cameron), Anson Jones, George Childress, Henry Smith, J.O. Meusebach, David Burnet

The Board of Historians selected the historical figures who were to be the subjects of the proposed statues and picked geographic locations for the statues. In June 1935, the three board members—Louis Wiltz Kemp, J. Frank Dobie, and Paul Foik—held public hearings in Austin to receive proposals from counties or cities that wanted one of the bronze statues. Kemp dominated the decisions made by the Board of Historians. The final selection of statue subjects and locations reflected his historical opinions.

Kemp had a very traditional, Anglo-centric view of Texas history with a heavy emphasis on politics and government as the chief components of the Lone Star State's past. When the Board made its final decisions, every appointed and elected president of the Republic of Texas became the subject of a statue, along with Moses Austin, Stephen F. Austin, and R.E.B. Baylor. Military heroes James Bowie, Richard Dowling, Sidney Sherman, James Butler Bonham, and Ben Milam were also selected as statue subjects.

There was one case of duplication. The people of the Alamo City insisted on a statue of Ben Milam to be placed in downtown Milam Park near the Santa Rosa Hospital,

in so doing immortalizing the famous 1835 battle cry, "Who will follow old Ben Milam into San Antonio." Kemp, however, was a native of Cameron in Milam County, and he too wanted a Milam statue for the county of his birth. Hence, Ben Milam became the subject of two centennial statues by different sculptors: one in San Antonio and the other in Cameron.

Once selection of the statue subjects and proposed locations had been made by the Board of Historians, John V. Singleton as head of the Centennial Board of Control, and a committee of artistic advisors chaired by sculptor Evaline Sellors, began its work. This consisted of choosing the individual sculptors and issuing contracts to be paid with state funds for the respective statues.

On March 26, 1936, several dozen sculptors brought approximately 60 small statue models, or maquettes, to the State Capitol in Austin, where they were arranged in the basement hallways for inspection by the selection committee of seven jurors headed by Evaline Sellors. The jury examined "the models and based their recommendations on historic accuracy and artistic value."

In the end, Singleton and Sellors awarded only four bronze statue contracts as a result of the March 1936 competition, which were paid for with state money. These were the statues of Dick Dowling



LDRESS



DAVID
GOVERNOR
BURNET

at Sabine Pass, Jim Bowie at Texarkana, Richard Ellis at Waxahachie, and John O. Meusebach in Fredericksburg. These four statues carry the credit line "Erected by the State of Texas 1936."

After these four statue contracts had been awarded, state funds ran out and no additional money was available to implement the Board of Historians' recommendations. In the late summer of 1936, the United States Centennial Commission came to the rescue of the project and assumed fiduciary control of the bronze statuary program. Webb Roberts thereafter oversaw completing the remainder of the proposed statues.

By the start of 1937, most of the contracts for the remaining 16 of the proposed statues had been issued with federal government funds and the artists were busily at work under Robert's supervision. The 16 statues underwritten by the United States Centennial Commission each carry the notice: "Erected by the State of Texas 1936 with funds appropriated by the Federal

Government to commemorate one hundred years of Texas independence." In spite of this inscription, most of them were finished in 1937 or 1938.

Between the two phases of the program, 20 statues were sculpted including José Antonio Navarro (Corsicana), James Butler Bonham (Bonham), Stephen F. Austin (San Felipe), Sidney Sherman (Galveston), Richard Ellis (Waxahachie), James Pinckney Henderson (San Augustine), R.E.B. Baylor (Waco), Ben Milam (two statues, one in Cameron and one in San Antonio), Anson Jones (Anson), Mirabeau B. Lamar (Richmond), Henry Smith (Brazoria), James Bowie (Texarkana), Thomas J. Rusk (Henderson), Peter H. Bell (Belton), Richard "Dick" Dowling (Sabine Pass), George C. Childress (Washington-on-the-Brazos), David G. Burnet (Clarksville), Moses Austin (San Antonio), and John O. Meusebach (Fredericksburg).

It is possible to make some general observations about these bronze statues that rendered sculptural portraits of 19



From left to right: José Antonio Navarro, James Butler Bonham, James Bowie, Stephen F. Austin, Richard "Dick" Dowling, R.E.B. Baylor, Peter H. Bell, Sidney Sherman, Moses Austin

individuals from Texas history. The four statues erected with Board of Control Funds are smaller, different in proportion from one another, and have variance in artistic styles, especially in the design of their pedestals. The 16 statues of the second wave supervised by Roberts are larger, have a common style, and have very Art Deco-like bases that show a common architectural norm.

All 20 statues are located in a place somehow related to the life of the individual memorialized. The statues reflect the historical viewpoints of Kemp regarding a heroic vision of the Texas Revolution. Only one statue, Dick Dowling, is from the era of the Civil War. All the others are historical figures related to Anglo-American settlement or who were active in the Texas Revolution. All of the subjects are male and all but one is an Anglo-American. The exception is José Antonio Navarro, whose statue was placed at Corsicana.

Although the Texas Centennial is often identified today as a high point of the Art Deco architectural movement, perhaps

because of the iconic buildings still standing at Fair Park in Dallas, these 20 statues hark back to the artistic style of Beaux Arts neo-classicism that centered in the City Beautiful movement. And, importantly, it must be noted that each of these statues has survived for more than 70 years.

Although several statues have been moved short distances from their original locations, sometimes only a few steps away, each of them still stands at the general site where they were placed during the Texas Centennial celebration. These statues constitute a living artistic legacy for Texas that tells us as much about the historical proclivities of the Texas Centennial as they do about the historic figures they memorialize. ★

This article was written by Dr. Light T. Cummins, the State Historian of Texas.







Mapping the Texas Centennial

Texas is known for its diverse and compelling landscape, which holds an equally distinctive mix of Centennial attractions. Before your next journey, consult this map and the THC's web-based Atlas to see how many of these remarkable monuments you can encounter along the way.

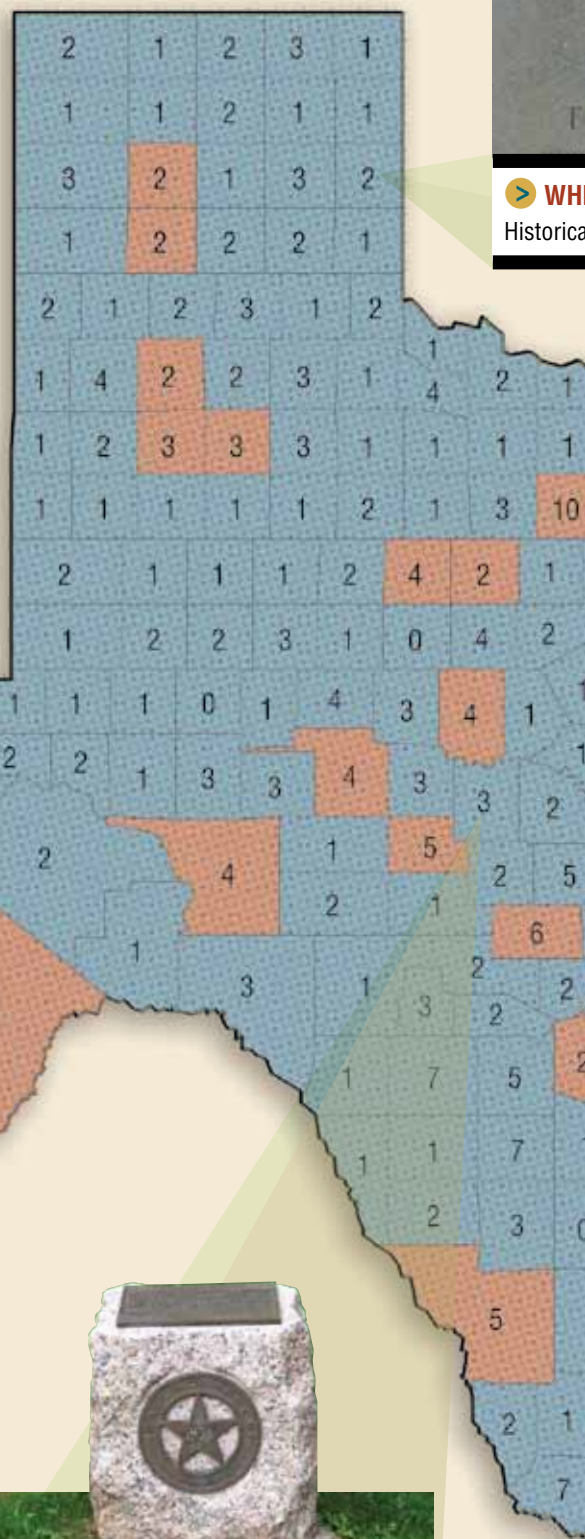


> **EL PASO**
Centennial Museum

All but four of Texas' 254 counties have Centennial historical markers. The number in each county identifies the total number of historical markers, grave markers, highway markers, monuments, statues, park improvements, restorations, community centers, memorial museums, and exposition sites placed in each county during the Texas Centennial.

-  This indicates that the county has Centennial historical markers, grave markers, or highway markers.
-  This indicates that the county also has Centennial monuments, statues, park improvements, restorations, community centers, memorial museums, or exposition sites.

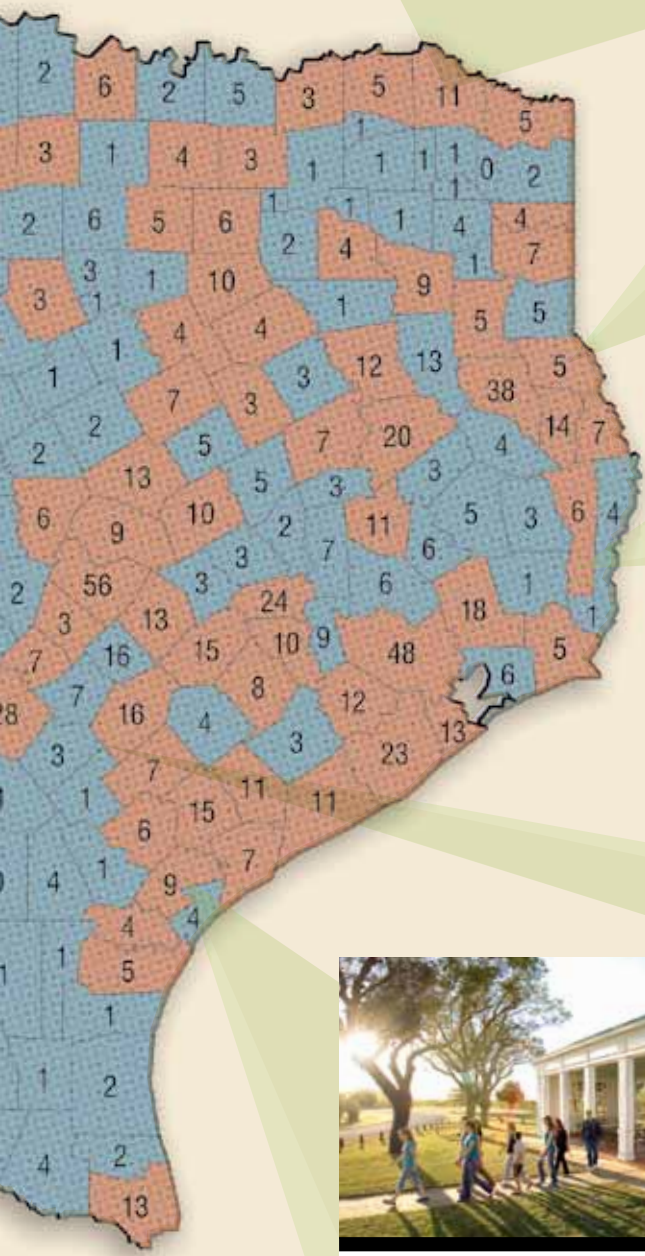
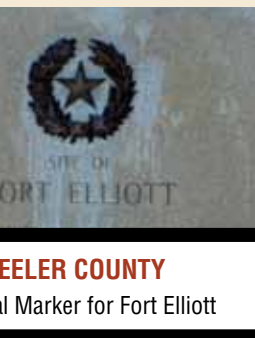
Find all the Centennial markers, monuments, sculptures, and special sites in your community or county on the Texas Historic Sites Atlas at <http://atlas.thc.state.tx.us/>.



> **WH**
Historical



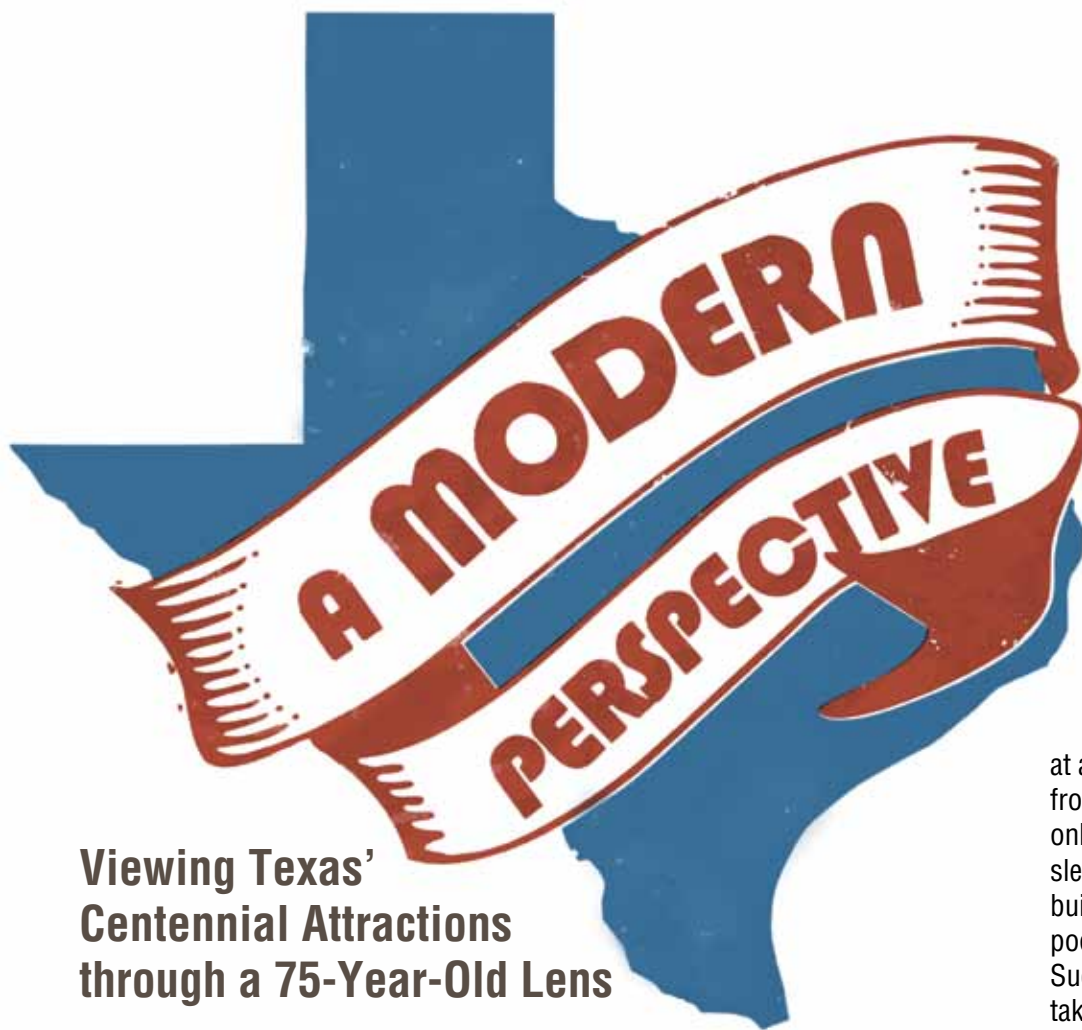
> **McCULLOCH COUNTY**
Highway Marker



SOURCES: *Monuments Commemorating the Centenary of Texas Independence.* Harold Schoen, compiler (Austin: Commission of Control for Texas Centennial Celebrations, 1938).

Report of an Examination of the Texas Centennial for the period from March 24, 1934 to February 28, 1939. Tom C. King, C.P.A., (Austin: Office of State Auditor and Efficiency Expert, 1939).

THC survey and historical marker files.



Viewing Texas' Centennial Attractions through a 75-Year-Old Lens

To promote the 1936 Centennial, Texas placed ads in national magazines and plastered announcements in the subway tunnels of New York City. It was the biggest bragging fest the state had ever orchestrated, and the celebration's promotional and architectural efforts are considered Texas' first formal heritage tourism initiatives.

Because commemorative events and marker dedications occurred in every Texas county, most communities have stories to share today. Through research, modern-day preservationists can learn which stories each county chose to tell (along with the placement of markers and selection of monuments) and interpret those stories through the lens of the 1930s.

This vantage point sheds light on life during the Depression, the Dust Bowl, the changed world view after World War I, the country's outlook

before World War II, and experiences in the United States prior to civil rights reforms. All are significant aspects of local and state history, potentially adding tremendous educational value to heritage tourists' experiences wherever they are woven into the community or site narrative.

"At its core, the Centennial was designed to lure and impress visitors with the Texas experience," says Terry Colley, the Texas Historical Commission's Deputy Executive Director. "Now,

75 years later, the architecture, sculpture, and markers, along with the story of the Centennial itself still hold the power to attract visitors and send them home with an experience to marvel over and brag about."

Most of these attractions remain in plain sight, although some are in need of repair and identification. When seen as a whole, however, the Centennial was an initiative of mythic Texan proportions offering potentially complex and unanticipated rewards for today's heritage travelers.

For example, visitors may arrive at a site expecting to learn about frontier or independence struggles, only to be surprised to discover a sleek 20th-century jewel of a museum building, complete with reflecting pool, monument, and amphitheatre. Such a setting may require visitors to take pause to regain their historical bearings. Finding an explanation on a descriptive marker relating the site's 1930s Centennial context, visitors can then connect the site with cultural elements of that time, such as Depression-era artwork or period architectural styles.



The Gonzales Memorial Museum and Amphitheater, a sleek 20th-century jewel of a Centennial landscape, connects visitors with cultural elements of the time.



The Centennial's Moderne design elements were reflected in the bold style of cars and architecture (at left) and the advertisements on subways in New York City (below). Heritage tourists still enjoy stylistic connections to the era throughout Texas.

Centennial monuments and sculptures depicting Texas legends can be enjoyed simply for their heavily stylized heroic figures that invoke hints of the 1930s romance with the machine age and the drive to embrace all that is new. Personally relating to the 1930s comes easily to many heritage tourists who grew up conducting business in (or currently work in) Art Deco or Art Moderne buildings. Design elements of today's automobiles and kitchen appliances as well as contemporary fashions have stylistic connections to this era. And, many will have memories of grandparents or parents reminiscing about the volatile economy or drought.

This recent-past context of the Centennial can serve as an opportunity to take a fresh look at the valuable historic resources throughout the state. Preservationists should consider documenting their Centennial markers, monuments, community centers, park improvements, sculptures, grave markers, and highway markers. They can also educate local officials, youth, and residents about these resources and the importance of their preservation. If markers are missing, there are engaging ways to spread the word throughout the county to see if



anything can be discovered and recovered.

"Make the story of what your county or community accomplished during the Centennial available to the public," Colley says. "It will certainly benefit local residents, encourage appreciation of these stories and resources, and add value to the tourism experience in your community." He adds that Centennial projects are a great hook to attract cultural heritage travelers who seek stimulating learning opportunities about history while traveling to places where the buildings and surroundings have retained their historical character.

Seeking Centennial projects is not a new idea for Sarah Reveley and Barclay Gibson, who, along with



Get Your Passport to Texas History!

Since Texas is celebrating its 175th anniversary this year, travelers are encouraged to visit sites and events with a direct connection to 1836. Many of these activities take place in the Texas Independence Trail Region, which has created a "Passport to Texas History" enabling travelers to collect special stamps at various sites related to the Texas Revolution. Once travelers have visited all the sites and filled up their passports, they are eligible for a commemorative gift.

Here's how to take part in the fun:

- Visit www.texasindependencetrail.com to download the passport and view a calendar of events.
- Get your passport stamped at each site and be sure to ask for the official 175th Texas Revolution stamp to be printed on the back cover.
- Immerse yourself in the history of this great state.

Passports must be postmarked on or before Dec. 31, 2011 to qualify for the commemorative gift. For more information, visit www.txindependence175.org.



Art Deco designs played a significant role in Texas' Centennial-era projects, including Fort Worth's stylized buildings (at left). The Orozimbo Oak (above), burned by an accidental fire in 1981, once shielded an inaccessible Centennial marker dedicated to Texas Army Surgeon James Phelps, a member of Stephen F. Austin's Old Three Hundred.

photographs included many of the landowners, rangers, or friends who facilitated the discoveries along the way. Marion and Steve Daughtry also shared their large photograph collection of markers and locations with Reveley, adding to the growing list of newly discovered markers.

Reveley says locating hundreds of Centennial markers and structures has been a labor of

several other "Internet volunteers," have challenged themselves with locating every Centennial marker across the state. These champions of everything centenary have been traveling throughout Texas since discovering the 1938 book *Monuments Commemorating the Centenary of Texas Independence* by the Centennial Commission.

Reveley's photo documentation began in 2009, when she started

spreading the call for help through historical organizations and newspaper articles. Responding to an article in the *San Antonio Express-News*, Ruthie Cade brought her a "treasure"—a photo collection of granite markers taken over a 10-year period and a county-by-county list of their locations with special notes on those difficult to find. Reveley was fascinated by the stories of Cade's decade-long search, and her

love, likely attributable to her fond memories of Sunday drives with her parents and grandparents and their lively discussions about how many historic sites they could visit before dark. One of her favorite recent history adventures culminated in finding the Centennial marker with the inscription, "Site of Orozimbo, the home of Dr. James A. Phelps, a member of 'Old Three Hundred' of Austin's colony, hospital surgeon of

Buried Where?

Barclay Gibson does not claim to be an artist, but his impressive collection of hundreds of photos documenting historic Texas bridges, churches, and ghost towns on the Texas Escapes website (www.texasescapes.com) is evidence to the contrary. Fortunately for Texans, when Sarah Reveley began the quest to document everything centenary, Gibson quickly took up the challenge to help locate the roughly 1,000 granite Texas Centennial markers.

Gibson envisioned driving to roadside historical markers and snapping a few pictures as an easy experience. Though many markers can be easily found, not all are immediately accessible, particularly not the one he considers hardest to find: the Young County "Buried Here" marker, aka the "Teamsters" or "Warren Wagon Train Massacre" marker in rural West Texas.

The "Buried Here" marker location is described in the Texas Centennial Commission's 1938 book as being 20



Barclay Gibson had an especially memorable experience documenting the "Buried Here" Centennial marker in a remote region of West Texas.

miles east of Newcastle. Vague descriptions are common obstacles for Gibson, and he has also discovered that markers are occasionally left out of the book completely, surfacing only when a local volunteer contacts him with information. Gibson's efforts to find someone in Young County who knew the location of the "Buried Here" marker proved

the Texas Army at San Jacinto. Here Santa Anna was detained as a prisoner from July to November, 1836.”

When a gate halted her initial search, Reveley sought information

Reveley documented the marker and photographed an additional Centennial marker honoring the grave of Dr.

James Aeneas Phelps (Santa Anna’s host), located in the family cemetery.

“The journey to locate, appreciate, and understand the gifts created for the state in 1936 should prove rewarding whether you are a county historical commission member, a parent wanting to share Texas history with the kids, or a heritage traveler on a quest for bragging rights on a new discovery.”

from the Brazoria County Historical Museum in Angleton. This resource yielded remarkable historic photographs of the Phelps home and the marker under the heritage tree, the Orozimbo Oak. Also in the file were subsequent photos of the marker amidst remnants of the famous tree burned by an accidental fire in 1981.

Last spring, Reveley learned the Brazoria County Historical Museum was hosting a Centennial tour of the county. Reveley and friends attended the tour and were overjoyed to see the Orozimbo Centennial marker.

Orozimbo Plantation, located north of West Columbia, is privately owned and inaccessible to the public. Making photographs available on the Internet of markers like these provides a service to historians and allows the public to experience a virtual visit to the site for educational purposes. Contact the Brazoria County Historical Museum (www.bchm.org) to learn about educational programs and future tours of historic sites in the county. In addition, the Texas Escapes website (www.texasescapes.com) created a new section to accom-

modate the many Centennial photos and stories contributed by Reveley and Barclay Gibson.

Although Gibson lives in New Mexico, his heart could be said to reside in Texas since a little piece is left at every marker site he finds. His stories and artistic images (see sidebar) provide a window to the scenic adventure awaiting visitors and reflect his appreciation for Centennial celebration monuments and markers.

“The journey to locate, appreciate, and understand the gifts created for the state in 1936 should prove rewarding whether you are a county historical commission member, a parent wanting to share Texas history with the kids, or a heritage traveler on a quest for bragging rights on a new discovery,” Colley says.

“Remember, this first Texas-sized boast is now history, and Texans don’t ignore their history.” ★

This article was written by April Garner of the THC’s Community Heritage Development Division.

fruitless before he finally heard a friendly voice on the other end of the phone asking, “When are you coming?” The voice belonged to a man named Walter.

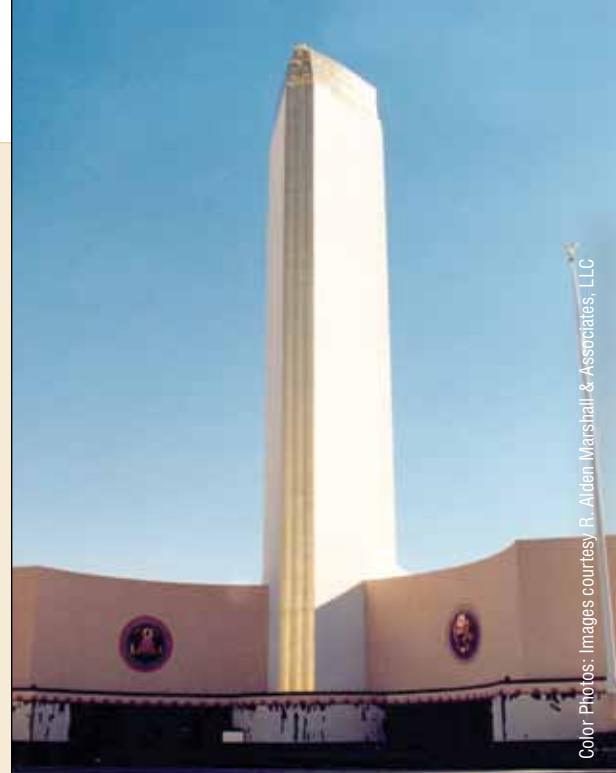
Gibson admits he should have recognized the warning signs when the first question upon arriving at Walter’s home was, “Got anything to kill rattlesnakes with?” This was followed by, “You carry a water bottle? I don’t go anywhere without a bottle of water.” Walter didn’t wait for a response to his question about riding on a four-wheeler, as he handed Gibson a pillow saying, “Here’s a cushion for you.”

Walter, who asked his last name not be included in this article, took Gibson to the location where the Kiowa and Comanche from the Fort Sill Reservation camped and viewed activity in the area, particularly the Butterfield Stage Route traffic between Fort Richardson near Jacksboro and Fort Griffin. It was from this first camp in May 1871 that the Kiowa and Comanche attacked a wagon train, killing seven teamsters. The chiefs who led the raid were later put on trial and ultimately freed when their sentences were

commuted. Walter also showed Gibson the location of Murphy Springs, the stage stop for the Butterfield Trail where fresh horses were exchanged for the mail coaches.

When they finally reached the “Buried Here” marker, Walter mentioned it had laid flat on the ground for many years until sometime in the 1970s, when a group of men received permission from the land owner to stand it back up with a concrete base and build the surrounding pipe fence that protects it from cattle. The marker still looks as impressive as it did the day it was delivered more than 70 years ago.

Gibson’s marker expeditions provide an invaluable resource for Texans. Many will learn about the Centennial celebration’s historical marker program and view local markers and monuments as heritage treasures, ideally including them in educational and tourism outreach promotions. To read the detailed story of Gibson’s Young County trip and many others, visit www.texasescapes.com/TRIPS/trips.htm.



Color Photos: Images courtesy R. Alden Marshall & Associates, LLC

A Towering Achievement

Fair Park Restoration Project Stirs Recollections of Centennial's Significance

Texas had a wet spring in 1936—not a refreshing end to the drought, but a flooding rain. The resulting floodwaters unearthed a small cannon near Gonzales, missing since its abandonment in autumn 1835. The heavy little cannon had done its job, and was left behind to lighten the load and hasten the speed of brave men emboldened by the idea that they could confront the tyranny of a dictator. They were en route to battle the Mexican Army in Bexar and become a major chapter in Texas history.

The cannon's springtime discovery coincided with the 100-year anniversary of its firing the first shot in what would be the fight for Texas independence. Meanwhile in Dallas, craftsmen were deep into the task of preparing a site to celebrate the fruits of what those men and others did for Texas.

Rather than attempt a World Exposition like the events in St. Louis and Chicago, this celebration invited the world to commemorate the Texas Centennial Exposition. In Dallas, artisans plied their trades and created monuments, markers, statues, and buildings for the celebration, which, in 2011, honors the 175th year of the Republic of Texas.

On a cold, wet day in December 1997, Robert Marshall, director and senior conservator of R. Alden Marshall &

Associates, first viewed the Tower Building of the 1936 Exposition in Dallas' Fair Park. He recalls the proud, once-stern gilded eagle sculpture by Raoul Josset atop the structure appearing sadly gray and damp in the cold drizzle. Years of neglect were punctuated by damage from lightning and poor maintenance practices, making it appear somehow even older than its 62 years. A portion of the eagle's head was missing, and black mold and rust had stained a later installation of coarse aggregate architectural panels running the length of the tower.

The once-gleaming, streamlined Art Deco tower had become an eyesore. In March 1998, Marshall's team of artisans began the arduous process of reclaiming the structure's artwork.

"We wanted to bring it back to the artists' original intent for the building's appearance—a shining pinnacle at the heart of the exposition," Marshall says.

After several years of planning, the building's renovation projects began to take shape. Looming largest was the 33,000-pound eagle designed by Raoul Josset and installed 170 feet above a 2,000-square-foot cement bas-relief depicting the history of Texas. Gilded concave flutes ran the length of the tower, connecting the bas-relief to the soaring eagle's talons. Marshall and his team determined all these features were in grave disrepair, if not destroyed.

After careful consideration, Marshall and conservator John Dennis decided the eagle sculpture would need to be replaced rather than conserved because it ultimately posed a public danger. He admits it was a difficult decision, particularly for the architectural team at ArchiTexas that had initially hoped to conserve the original.

"After one visit up to the eagle in a work basket, it was pretty apparent we needed to replace the sculpture. I saw

that someone could simply push their finger through the soft degraded wings of the eagle, and you could easily see its head was disintegrating,” says Nancy McCoy, architect and project manager with ArchiTexas at the time.

Marshall noted that even a small quarter-pound piece of the sculpture falling more than 170 feet to the front of the building could be devastatingly deadly. As a result, he initiated the task of measuring, mapping, and drawing up plans for the new eagle to mirror Josset’s original. With the help of his artist team of Brian Miller and Byron Jackson, he set about documenting the eagle and its 27-foot-long wings. Marshall found several 1936 photographs in the adjacent Hall of State’s archives that helped determine the eagle’s profile. By establishing the photographer’s original location, Marshall and his team were able to map the many sharp facets of the Art Deco sculpture.

Marshall says the eagle’s rigging was particularly intriguing, prompting the conservation team to determine weights of the sculpture’s sections and create custom nylon straps to rig the various sections before bringing them down for further analysis. Since the original eagle was attached to steel I-beams, Marshall decided to rig them as support for the sculpture and cut and lift them as well.

“It was Good Friday 1998, and the weather was cool, clear, and very dry—I can distinctly remember the last cuts being made, putting the crane operator in possession of that giant sculpture,” Marshall says. “This was also when we realized we had a lot of deadlines and massive pieces of artwork to create before the State Fair began on September 7, not unlike back in 1936.”

Ground-level examination revealed the eagle’s head was so damaged it was of little use for making a mold; however, the torso was intact enough to determine accurate casting lines. The eagle’s bust and torso were duplicated from photos from the archives, and Marshall, with the help of Miller, completed the plaster positive of the eagle’s front for the mold makers in two 12-hour days.

Meanwhile, Jackson removed the coatings from the building’s great seals and applied nearly 500 pounds of new mortar to each. By sculpting the wet mortar before it could

set, Jackson was able to repair the damage from decades of sandblasting and other harmful maintenance techniques.

Marshall recalls working night shifts during that extremely hot summer (it had been 100-plus degrees with no rain for 63 days) inside the building’s former food court to avoid the sun and heat. During this time, he and his team finalized the eagle’s gold-leaf process with his gilders from New York, Pittsburgh, Dallas, and Paris, France. They applied 30,000 3-by-3-inch square gold leaves to the eagle’s wings, torso, and head. Upon completion, the eagle was installed using a crane, allowing it to glitter proudly on its new lofty perch.

“Everything went as planned with the installation and it looked great once it was up there,” says Dennis. “It was an exact duplicate of what we had in our photos from 1936.”

Marshall attributes the successful project to many years of planning, fundraising by thousands of residents, and city bond support, resulting in “a cultural treasure befitting of Texas.” Looking back on the project has prompted him to speculate about the state’s 2036 bicentennial celebration, when children that were observing the Tower Building’s restoration in 1998 will be in their 40s and entrusted with the responsibility of celebrating Texas’ continuing legacy.

“Will we have a party to show what Texas has become over the past 200 years and maybe invite the world? If so, we need to keep our house in order,” he says. “Whether it’s

Centennial markers, sculptures, monuments, or museums, let’s not burden future generations with what was entrusted to us. We are Texas, and we are better than that.” ★

This article was written by Robert Marshall, director and senior conservator of R. Alden Marshall & Associates.



Opposite page: The gilded eagle atop the 1936 Tower Building in Dallas’ Fair Park was restored by La Grange-based firm R. Alden Marshall & Associates. Above and right: The 33,000-pound eagle was raised by an intricate rigging system; artists and sculptors helped design the 1936 Centennial Exposition projects.



Courtesy Dallas Historical Society



Experience the Centennial

Use the following resources as a guide to put Texas' 175th birthday in perspective while keeping an eye to the bicentennial in 2036.

LEARN MORE:

- Read *The Year America Discovered Texas: Centennial '36* by Kenneth B. Ragsdale (College Station: Texas A&M University Press, 1987).

- Peruse the *Texas Almanac* from 1936 (Dallas: A. H. Belo Corporation 1936) for maps, lists, advertisements, and descriptions of Texas in its Centennial year.

- Explore *Texas: A Guide to the Lone Star State* (1940), a 718-page travel companion compiled by the Work Projects Administration in the late 1930s and available as a 1986 reprint (*The WPA Guide to Texas*) or on www.archive.org.

- The Texas State Library and Archives exhibits a dozen selected documents related to the Texas Revolution at www.tsl.state.tx.us/exhibits/texas175/index.html.

- The Texas State Library also provides a free scan of the official state highway map for 1936 at www.tsl.state.tx.us/arc/maps/images/map6193.jpg.

- The *San Antonio Express-News* featured a day-by-day account of the Battle of the Alamo in February and March 2011, available with many other

articles, images, and links at www.mysanantonio.com/alamo/.

- Check out the official State of Texas Centennial report in *Monuments Commemorating the Centenary of Texas Independence* (Austin: The Steck Company, 1939).

- Find all the Centennial markers, monuments, sculptures, and special sites in your community or county on the Texas Historic Sites Atlas at <http://atlas.thc.state.tx.us/>.



SEE MORE:

- Travel to the THC's state historic sites with an 1836 connection and/or 1936 statues and monuments, including: Acton, Casa Navarro, Fannin Battleground, Fort Griffin, Sabine Pass Battleground, and San Felipe de Austin.

- Check out life in the Republic of Texas and early statehood at these state historic sites managed

by the Texas Parks and Wildlife Department: Fanthorp Inn, Fort Leaton, Goliad State Park, and Washington-on-the-Brazos.

- Visit the nine Texas Centennial Memorial Museums in Alpine, Austin, Canyon, Corpus Christi, El Paso, Gonzales, Huntsville, Lubbock, and

San Antonio. All are still standing and most are still museum facilities; many have exhibits on Texas in 1836 and 1936, in addition to the buildings themselves being celebrations of the Texas Centennial.

DO MORE:

The Friends of the Texas Historical Commission is raising money to repair and restore Centennial markers and monuments through its 1936 Centennial Marker Fund. Over the past 75 years, these markers have experienced various degrees of vandalism and deterioration from the elements.

Volunteers have been working to locate and identify the markers and document the damage and types of repairs needed. Many of these markers have missing wreaths and stars, poor quality repairs, damaged granite, subsidence, algae stains, and graffiti. The location of some markers has changed significantly in the past 75 years and many are now in threatened or inaccessible locations, placed in storage, or moved to a site with no historical relevance.

The Friends of the Texas Historical Commission seeks to raise \$25,000 to fund the cost of materials to repair these very special markers to celebrate Texas' 175th anniversary and ensure that our 1936 Centennial markers survive to the Texas Bicentennial and beyond. To learn more or make a donation, visit www.thc.state.tx.us/friends/fremarkerfund.shtml.



Visitors learn about regional heritage from the Victoria County Centennial monument in Victoria (above) and the DeWitt County monument in Cuero.



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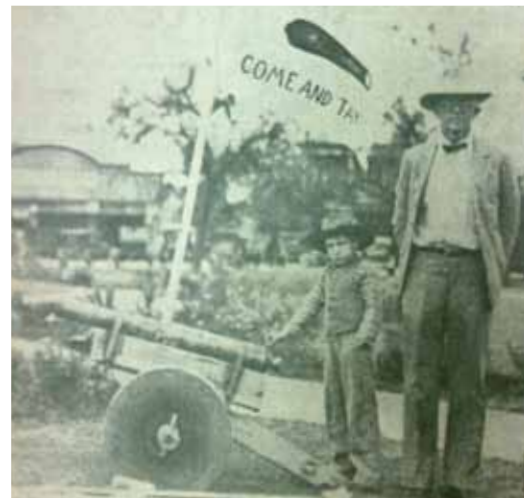
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Our Mission

To protect and preserve the state's historic and prehistoric resources for the use, education, enjoyment, and economic benefit of present and future generations.

Texas, Our Texas

The Lone Star State's rousing road to statehood has spurred Texas pride for 175 years. By preserving and supporting the real places and real stories of this enduring heritage, we honor and inspire Texans across generations.



ON THE COVER: Janice Jarratt, known as the "Sweetheart of the Texas Centennial," posed for a publicity photo at the Spanish Governor's Palace in San Antonio. A Texas native, Jarratt's career as a model (most notably as "the Chesterfield girl") earned her the nickname "the most photographed girl in the world." Image: Texas State Library and Archives



TEXAS HISTORICAL COMMISSION
real places telling real stories

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WHERE ON EARTH...IN TEXAS

Where on Earth? You tell us! Write to the Texas Historical Commission, P.O. Box 12276, Austin, TX 78711-2276. You also may fax your answer to 512.463.6374 or email it to medallion@thc.state.tx.us. The first three people who correctly guess the site will be named with the answer in an upcoming issue of *The Medallion*. The first correct mail answer will be counted, even if correct emails and faxes arrive first.



Want a clue? This detail is from a 48-foot tall Central Texas monument, erected in 1936 by the Texas Centennial Commission.

Answer to the photo from the last issue: The Liedertafel Hall in Sealy is also known as

Fireman's Hall because the local fire department purchased the historic dance hall and renovated it in 1945.

Congratulations to the first three readers who submitted the correct answer: Floyd Boyett of Lumberton, Judy Everett of Selma, and Noemi Gonzales of Houston. They will receive prizes from our Texas Heritage Trails Program, the THC's regional tourism initiative, as a token of our appreciation for participating. Thanks to everyone for taking part in the fun! ★

